



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

J. PIERPONT MORGAN

For many years Mr. J. Pierpont Morgan has been a conspicuous figure in the art world, not only on account of his lavish purchases, but of his astute judgment. The years of his presidency of the Metropolitan Museum of Art were marked by extraordinary development. He was a great lover of art as well as a great collector. No more fitting tribute has been paid to his memory than that printed on the cover of the April number of the *Bulletin of the Metropolitan Museum of Art* which read as follows: "J. Pierpont Morgan, great citizen of great heart, great mind, great will. Knowing that art is necessary to upholding the ideals of a nation he gave to the Museum generously of his possessions and more generously of himself."

In an address delivered at the memorial meeting held at the New York Chamber of Commerce Mr. Robert W. de Forest said: "Mr. Morgan was easily the greatest art collector of his time. Was it the mere pleasure of possession, the ambition to have and be known to have the choicest objects of art, which attracted him? No, not primarily, though such pleasure and such ambition there must have been. He loved art for art's sake. His taste was highly cultivated and rarely erred. He trusted his own judgment in selection, and his mental operation was as intuitive and instantaneous when applied to the purchase of a picture as to a business transaction."

* * * He frequently paid large prices. He used to say, 'No price is too large for an object of unquestioned beauty and known authenticity.' And he acted on this belief. No wonder he vexed the souls of amateurs whose purses were more slender, and excited the envy of museum directors whose government grants were insufficient to compete with his large resources. But now that he has brought all these acquired treasures to our own country, which one of us will say that his was not the broader perspective? * * *

"Mr. Morgan was interested in our Metropolitan Museum from its very be-

ginning. He was one of that courageous band of public-spirited citizens who worked for a year to raise the pitiful \$106,000 with which it was started. He became a trustee in 1888 and was elected President in 1904. From that time it became with him an absorbing interest. He would drop any piece of business at any time to give thought to its affairs.

* * *

"Our Metropolitan Museum was not the only art institution in which he was interested. He had a broad vision of a great American Academy at Rome, formed by the union of the original Academy with the American School for Classical Study, established high on the Janiculum overlooking the Eternal City. That dream he was turning into reality when he was taken away.

"His loss to our Museum and to the cause of art would be irreparable except for that which, while living, he has done, and that which, though he be dead, his example will inspire others to do."

FRANCIS BULLARD

The Museum of Fine Arts of Boston has received as a bequest from the late Francis Bullard a valuable and comprehensive collection of engravings by Turner—a collection that places the Museum in this regard, at least, in an equal if not superior position to the British Museums.

Mr. Bullard, whose death occurred on the sixth of last February, was for some time a director of the American Federation of Arts, and for many years the Chairman of the Committee on Prints of the Boston Museum of Fine Arts. During the past two years Mr. Bullard contributed to the *Print-Collector's Quarterly* two articles of wide significance, concerning the collecting of prints. As a collector he was generous and open-minded.

In a recent issue of the *Bulletin of the Boston Museum of Fine Arts* the following tribute to the services he rendered that institution was published: "Devoted through his own love for prints, and accomplished through his persistent study